

## DETAILS, NELSON MONUMENT.



FIG. 2

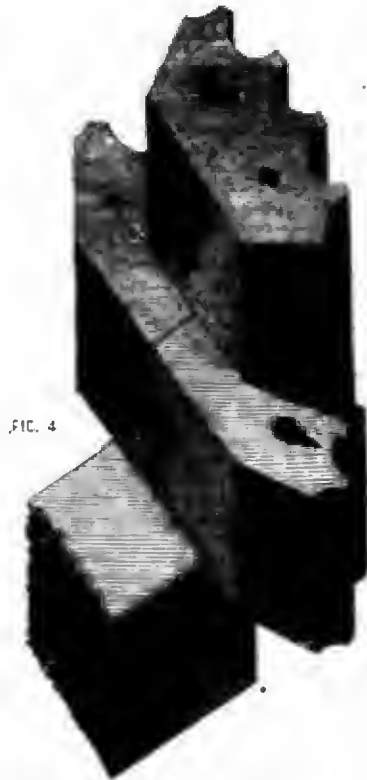


FIG. 4

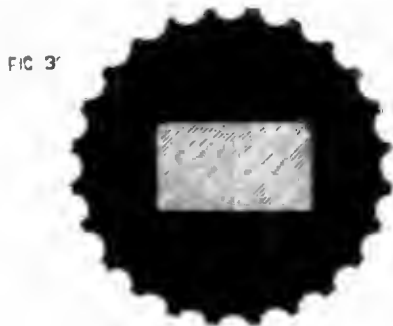


FIG. 3

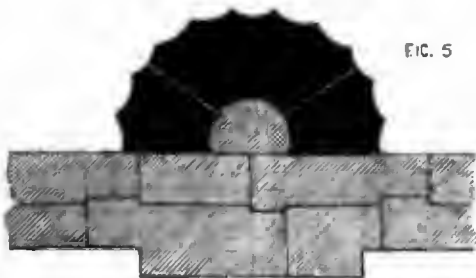


FIG. 5

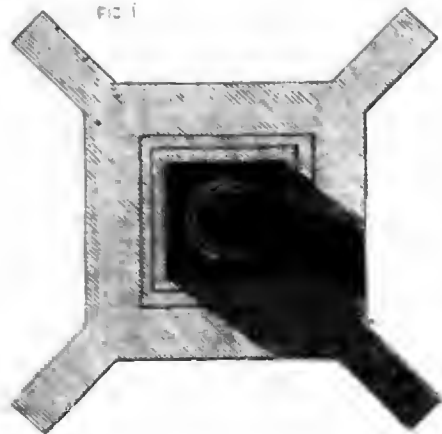


FIG. 1

## SUFFOLK FINE-ART ASSOCIATION.

IPSWICH seems to be indeed a spirited town. The first general meeting of a new association has just been held there for the establishment of an annual exhibition of works in painting, sculpture, architecture, and engraving,—the formation, by purchase or gift, of a permanent collection of works of art, to be accessible to the subscribers and the public,—and the occasional delivery of lectures on subjects connected with art. Mr. J. C. Cobbold was in the chair; and a highly respectable meeting was addressed by various gentlemen, amongst whom were the Rev. C. H. Gays, and Mr. T. S. Gowing. Mr. R. M. Phipson (who, acting as secretary, read the provisional committee's report), Mr. F. C. Brooke, &c.

The Rev. Mr. Gays, in his address, claimed credit for the church as a great patron of the arts. None of them could forget how, in the great revival of art, it was the Church that developed the talent exhibited in the persons of Michelangelo, Leonardo, and Raphael. He trusted, that, as the Church was the patron of

art in her infancy, and at her revival, so might she continue still to hold that character. It wanted but little intelligence, but little experience, and but little acquaintance with human nature, to see how the fine arts may be made materially conducive to the great object which the Church and her ministers had in hand; part of that object being to humanize mankind. He recognised in the Christian artist a fellow-worker with himself. He believed not only that the artist might advance the cause of religion and good morals by working in what was called, and justly called, the highest line of art—he meant sacred historical painting—but also that by pursuing even the inferior lines of art, the painter might materially contribute to the same end. He held (and he might say it without irreverence) that, in contemplating the works of external nature, in attempting to represent these, and in admiring the artistical representations of them by others, we were, in a manner, holding a certain communion with nature's God. He believed this contemplation tended in a degree to lift up our hearts to God himself.

Mr. Gowing observed, that it was only by the co-operation of all classes, the highest and the lowest together, that we could hope, with any reasonable prospect of success, effectually to succeed in the promotion of this or any other good object. Besides the higher point of view so eloquently dwelt on, there were many considerations of another kind more especially important in a country like England, which depended for its prosperity almost on the superiority which it shall maintain amongst nations by its manufactures, and on the artistical skill by which these manufactures shall continue to be produced. As a further proof how very important it was that the arts should be cultivated, what should we know of the history of many of the ancient people who inhabited the earth with glory for a time, and who sunk down and disappeared—what should we know of them but for the monuments of art which they have left behind? Who knew, for instance, until within a few years ago, of the elements of Assyrian art? Up to a comparatively recent period the Assyrians had almost passed away from recollection. But now, in